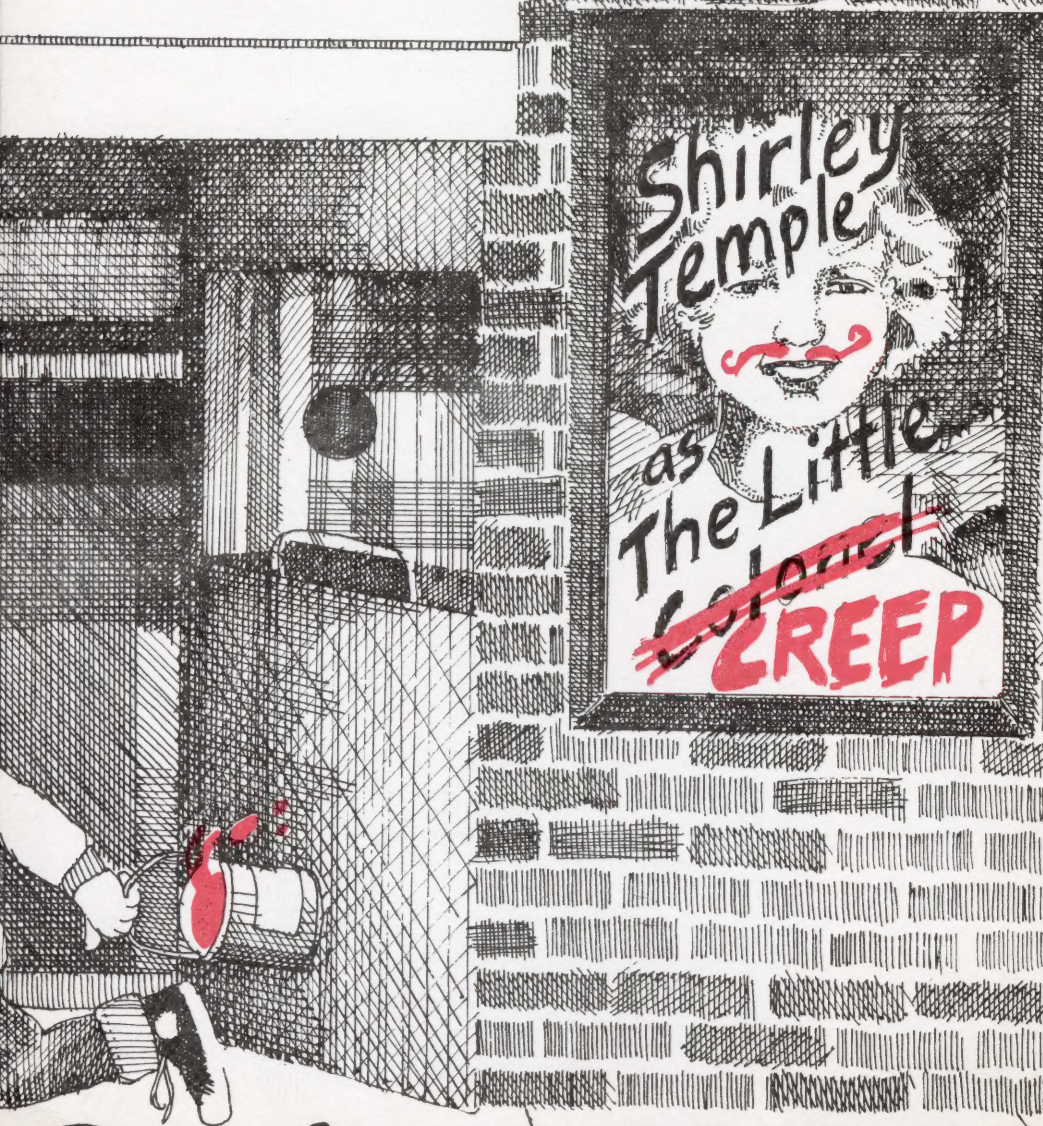


Outrageous Cinema: A Primer



**Dartmouth Film Society
Winter 1978**

I

was standing at the bar of one of my favorite haunts, next to a nun in a black (of course) dress with a conspicuously plunging neckline. She was drinking rye, like Ray Milland in Lost Weekend, and turned to me, her shattered cats'-eyes reflecting the red-green lights of the stage, as the band's lead singer rasped "Love Hangover".

She said: "It's all very silly, really. She was old--my grandmother--and she used to spend most of her waking hours sitting before her bedroom window, not watching people, no, she watched the colors, and movement, abstractedly, and thus preferred the autumn months the best. The old woman drank heavily, brandies of all sorts, and, occasionally, Ripple. Which made the poor dear especially susceptible to the October introduction of that little girl to her quiet neighborhood. She--how shall I say it?--loved that girl, transcendently, of course, and cherished the moments when she passed by on the ground below. Soon the old woman hired her to rake the leaves in her yard, extenuating those moments of vision, paying her a dollar. One day, after simultaneously having finished a scarf for the girl and a pint of ginger brandy, she fell down a flight of stairs."

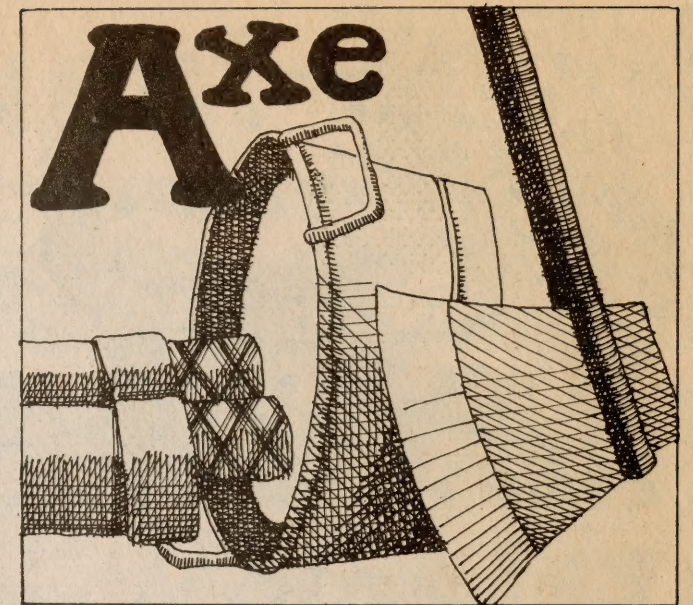
The band struck up "Johnny Guitar".

"It's ironic, but I don't think it'll change anyone's life."

"Spirit of the Beehive might", I offered in a semi-grin, like a cat viewing the world through mouse-colored glasses. "Or maybe even Sweet Movie. The Film Society's "Outrageous Cinema" series has something for everyone--solid entertainment, inspired wackiness, chilling horror, and even a handful of potentially cathartic experiences, as well as a number of area premieres, including RIVETTE'S Celine and Julie Go Boating and POLANSKI'S The Tenant, and a modest tribute to the French New Wave. I'm very excited about it."

Then I added, apologetically: "Sorry, there are no discounts for nuns."

Tom Ropelewski
Film Society Coordinator



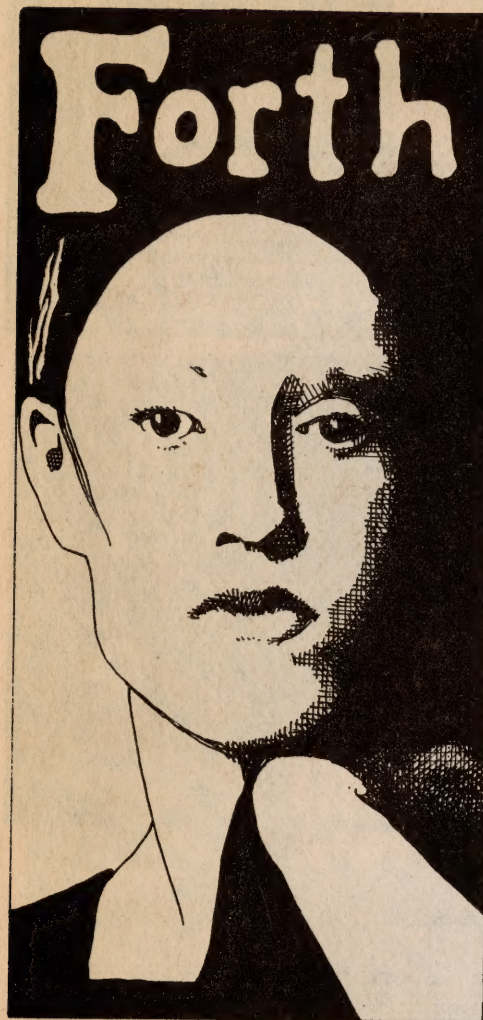
SEVEN BEAUTIES

(Italy, 1975)

Wednesday, January 4

3:30, 6:45, 9:15

LINA (The Seduction of Mimi, Swept Away)
WERTMÜLLER'S powerful celebration of human resilience undauntedly blends broad farce and horror in this story of a smalltown ladies' man who, in the midst of the Nazi horrors of World War II, solidly retains his will to live at the cost of his values and ideals. Starring GIANCARLO GIANNINI and FERNANDO REY.
(115 mins., color)



ANDY WARHOL'S TRASH
(U.S.A., 1970)

Saturday, January 14

3:30, 6:45, 9:15

Joe is a heroine addict, down on his luck and impotent; Holly, his common-law wife, renovates junk and scores drugs for high school kids. Together they make what they can out of life on New York's Lower East Side, sharing their half-baked dreams and schemes, proving that life can be as it is on the "I Love Lucy" show. Trash is the best of the WARHOL/MORRISSEY films; MORRISSEY's style and approach to his funky material is shamelessly humorous even at its bleakest human moments, and ultimately warm-hearted, the bastard offspring of WARHOL'S brand of minimalist cinema-verite and TV. Starring JOE DALLESSANDRO, transvestite HOLLY WOODLAWN, and JANE FORTH. Rated X. (103 mins., color)

Plus: BLONDE COBRA (U.S.A., 1959-63) "an erratic narrative... a look at an exploding life, at a man of imagination suffering prefashionable lower East Side deprivation and consumed with American 1950's, 40's, and 30's disgust"; at the same time, a light monster-movie comedy. By KEN JACOBS, the director of Star Spangled to Death. (25 mins., b and w/color)



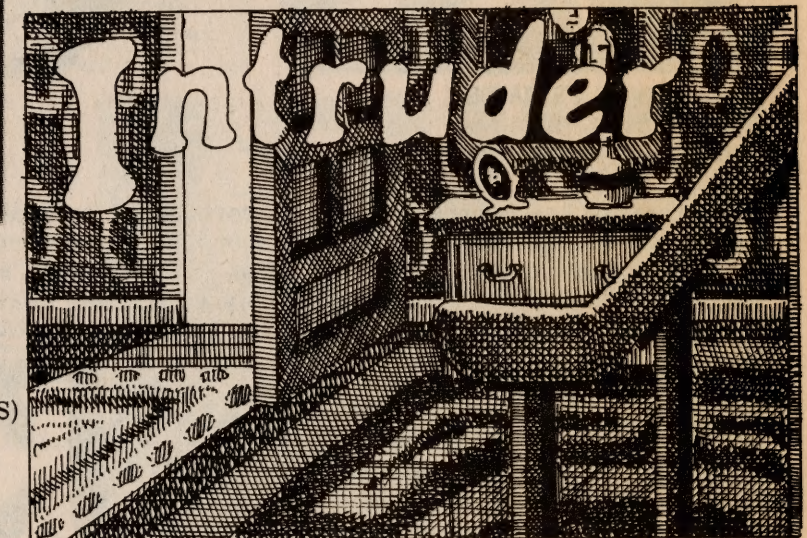
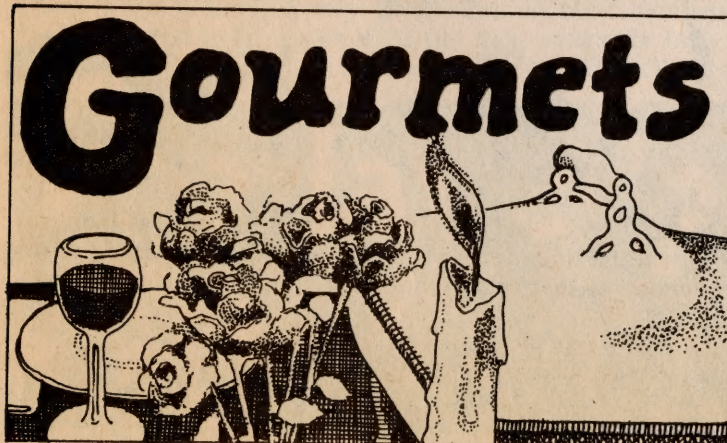
THE DISCREET CHARM OF THE BOURGEOISIE
(France, 1972)

Sunday, January 15

3:30, 6:45, 9:15

An evening with the cinema's grand anarchist. Describing the bizarre journey of six characters in search of a hot dinner, LUIS BUNUEL (Viridiana, Belle de Jour) achieves a perfect synthesis of surreal wit and acidic social commentary. What does it say about our own sensibilities that Discreet Charm was awarded an Oscar as the Best Foreign Film of 1972? Starring FERNANDO REY and DELPHINE SEYRIG. (105 mins., color)

Plus: UN CHIEN ANDALOU (France, 1929) Still BUNUEL'S most iconoclastic cinematic venture, this film, made with SALVADORE DALI with the money they had left over from a summer-long orgy, incited riots at its premiere. (16 mins., b and w)

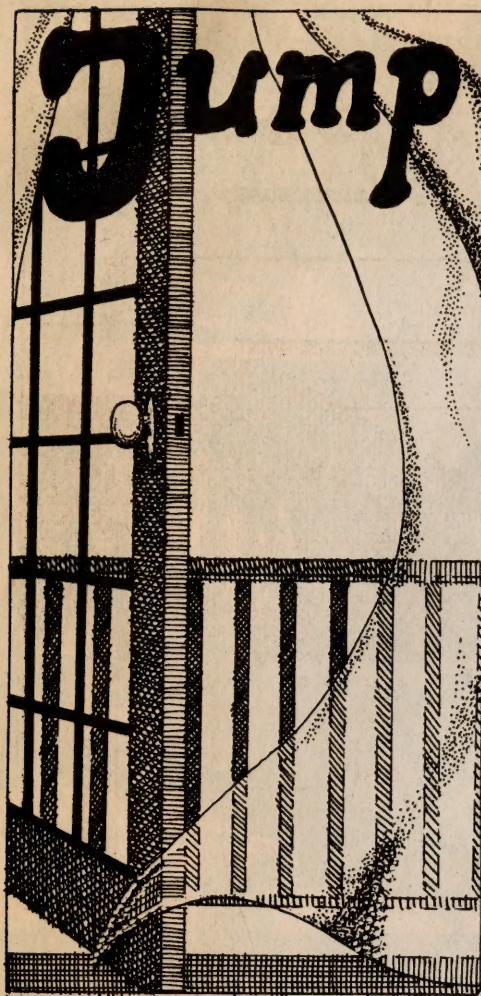


BANDE A PART (BAND OF OUTSIDERS)
(France, 1964)
LES ENFANTS TERRIBLES
(France, 1949)
Wednesday, January 15

Two films concerning that uniquely adolescent twilight zone which merges reality and fantasy, and in which childish games may take on tragic consequences. Bande A Part, directed by JEAN-LUC GODDARD (Breathless, Weekend) and full of all the essentially whimsical elements of Godardian cinema, concerns the confusion of reality and "B" film fantasies among three students who plan a robbery. Starring CLAUDE BRASSEUR and ANNA KARINA. (95 mins., b and w)

Les Enfants Terribles, MELVILLE's claustrophobic adaptation of JEAN COCTEAU's 1929 surrealist novel, tells the perverse and poetic tale of the intense devotion that a teen-aged brother and sister share for each other, and the destructiveness of that devotion as the two grow older. (90 mins., b and w)

Enfants will be shown at 3:30 and 7:00 p.m. Bande will be shown at 5:15 and 8:45 p.m. with a short intermission between showings



THE TENANT
(France, 1976)
Sunday, January 22

3:30, 6:45, 9:15

An increasingly bizarre set of circumstances lead a shy and reserved Polish filing-clerk to believe that the former tenant of his Paris apartment, a recent female suicide, is attempting to take over his personality. A chilling portrait of mounting paranoia flavored with a macabre sense of humor, directed by and starring ROMAN POLANSKI (Knife in the Water, Chinatown); an eerie companion piece to his earlier Repulsion. Also starring ISABELLE ADJANI, SHELLEY WINTERS, and MELVYN DOUGLAS. (126 mins., color)



LES BONNES FEMMES
(France/Italy, 1959)
Wednesday, January 25

3:30, 6:45, 9:15

The action of Les Bonnes Femmes is woven from the romantic longings of four Parisian girls, daytime employees in an electrical goods shop, nighttime pursuers of glamour, excitement, and their personal Mr. Goodbars. The best of CLAUDE CHABROL's early films, displaying the sense of dark humor and of a moral universe slipping gradually off-kilter which would be more fully realized in the later films, Wedding in Blood and Just Before Nightfall among them. Starring BERNADETTE LAFONT and STEPHANE AUDRAN. (102 mins., b and w)

Plus: THE DIANE LINKLETTER STORY
"The girl... the tragedy... the gap." A solemn excursion into the realm of bad taste by JOHN WATERS (Pink Flamingos), starring MISS DIVINE as Diane. (10 mins., color)

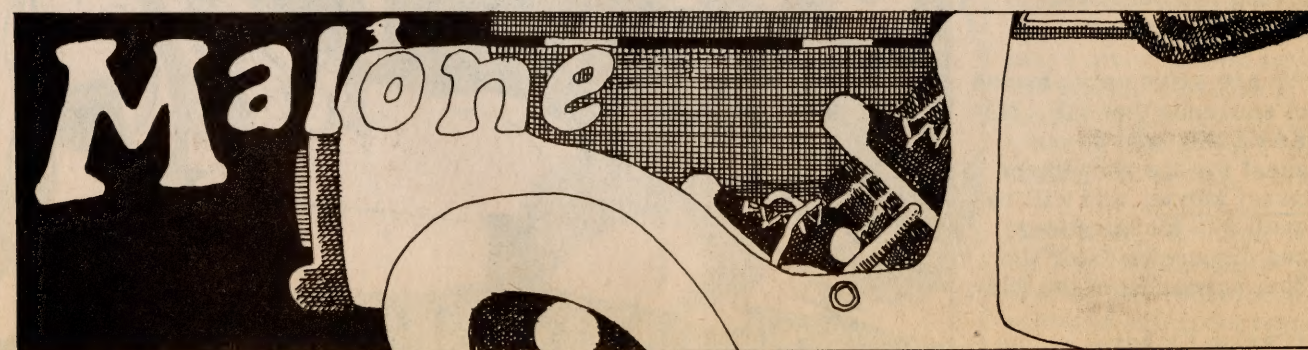
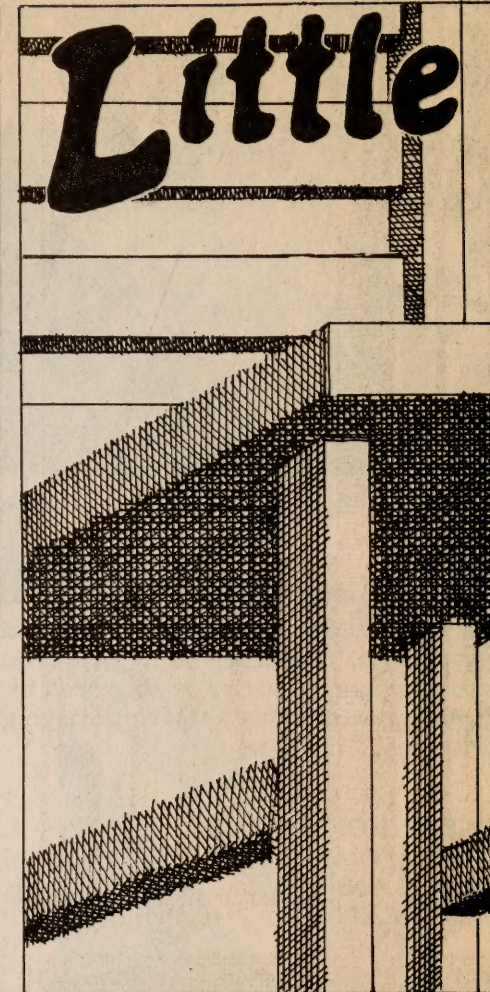


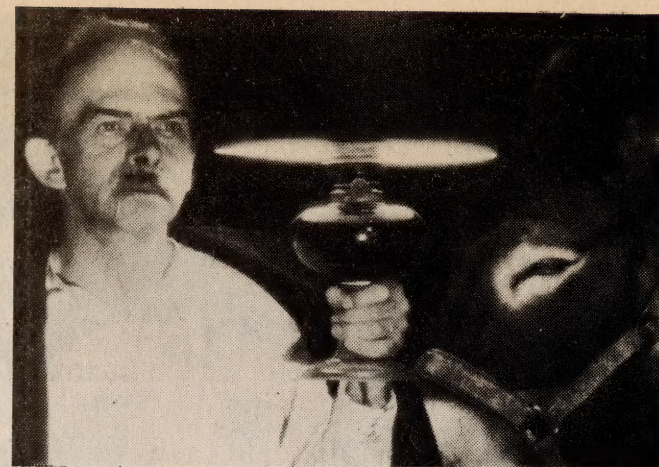
EVEN DWARFS STARTED SMALL
(West Germany, 1970)
BUGSY MALONE
(Great Britain, 1976)
Sunday, January 29

Two films for the small, and for the small at heart. Even Dwarfs Started Small is a thoroughly disquieting allegory on political man and establishmentary oppression, entirely acted by a cast of dwarfs in Kafkaesque settings designed for normal-sized people. WERNER (The Enigma of Kaspar Hauser) HERZOG's highly-acclaimed parable of our times is visually stunning and grotesquely funny; parental discretion is strongly advised. (95 mins., b and w)

Bugsy Malone, the first feature by writer/director ALAN PARKER, is a peerless curiosity--an off-beat hybrid of cinema noir and the Little Rascals. Set in the Roaring '20's, it is a glossy musical gangster comedy, completely starring children, and highlighted by JODIE (Taxi Driver) FOSTER's seductive portrayal of a speakeasy vamp named Tallulah. An eccentric and light-hearted gem, featuring songs by Paul Williams. (94 mins., color)

Bugsy will be shown at 3:30 and 7:00 p.m.
Dwarfs will be shown at 5:15 and 8:45 p.m.





AU HAZARD, BALTHAZAR
(France/Sweden, 1966)
Wednesday, February 1 3:30, 6:45, 9:15

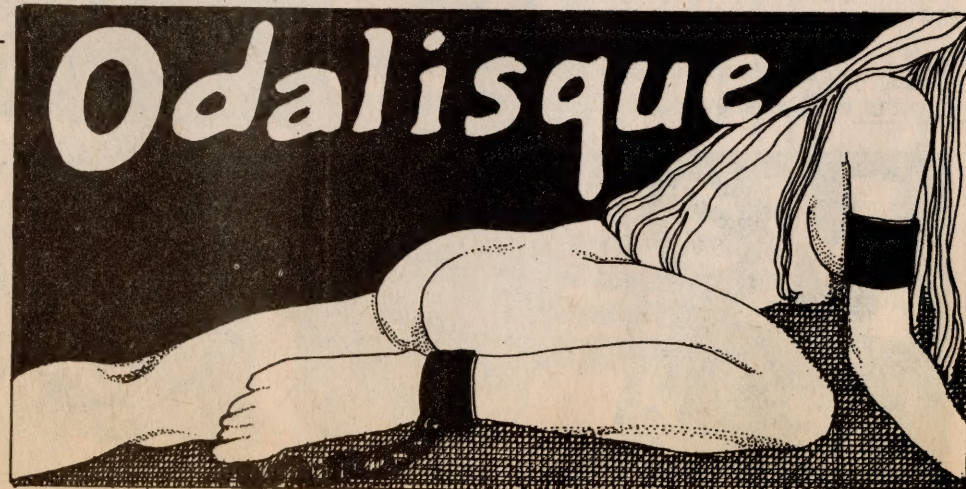
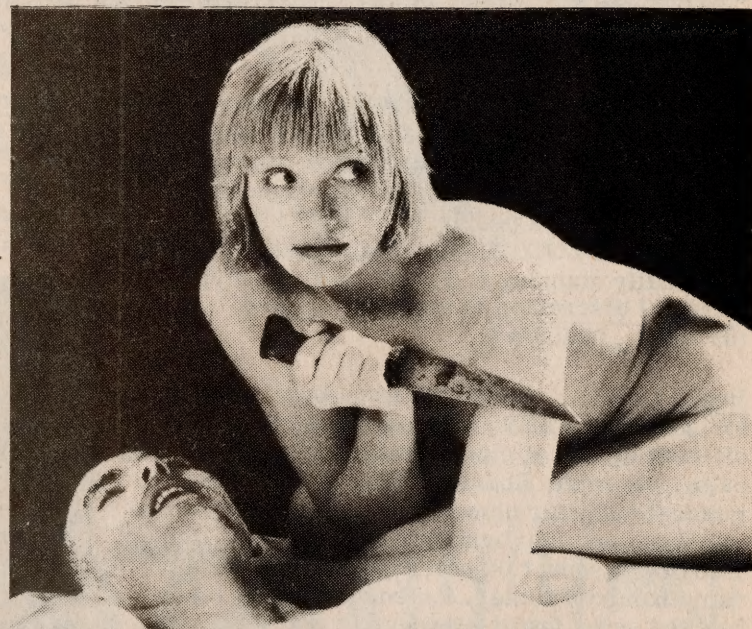
Lac BRESSON's greatest film, a subtle and delicate Christian parable linking the tragic lives of a young French farm girl and the pet donkey she loves and loses. The beauty of BRESSON's touching and complex narrative is enhanced by his extraordinary use of non-actors and by the understated communication they achieve through glances and simple gestures. Starring ANNE WIAZEMSKY. (95 mins., b and w)

SWEET MOVIE
(France/Canada, 1974)
Sunday, February 5
3:30 and 8:00 only

DUSAN (Innocence Unprotected, WR: Mysteries of the Organism) MAKAVEJEV's most recent and ambitious work, *Sweet Movie* follows the picaresque adventures of two women--"one, the definitive sex object defiled by men from Montreal to Paris, the other, a socialist earth mother dispensing candy and death along the canals of Amsterdam"--on the road to self-awareness. Sexual reportage, political allegory, and documentary interpolations are filtered through MAKAVEJEV's unique brand of humor, in this controversial, and thoroughly delectable, film. Starring CAROLE LAURE, and ANNA PRUCNAL. Rated X, and not for those with easily offended sensibilities. (99 mins., color)

We are extremely pleased to announce that MR. MAKAVEJEV will be our guest for the showing of *Sweet Movie*, and will be available for questions and discussion after the 8pm screening of the film.

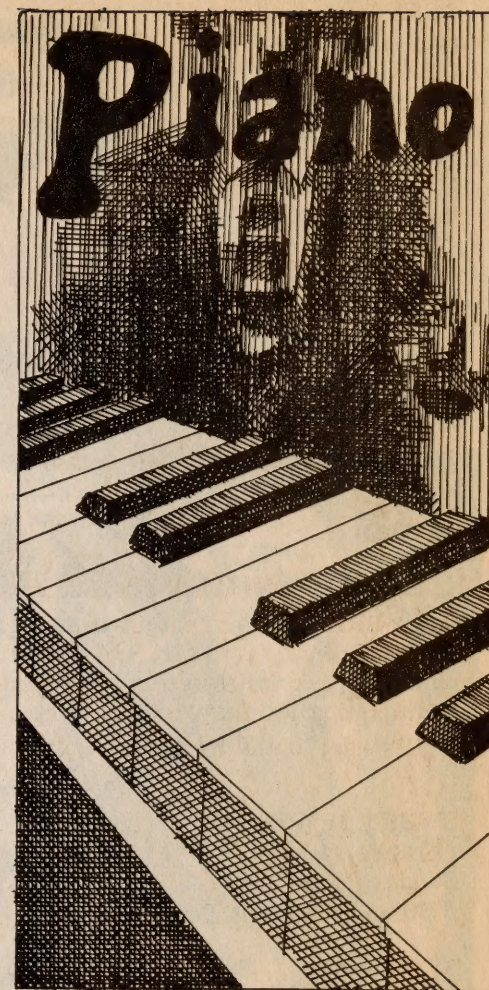
*Carlos Clarens



SHOOT THE PIANO PLAYER
(France, 1960)
Wednesday, February 8 3:30, 6:45, 9:15

Consciously refusing to be a prisoner of his first success, the highly personal *The 400 Blows*, FRANCOIS TRUFFAUT (Jules and Jim, *Small Change*), the best-loved of the New Wave directors, attempted in his second film to explode the American gangster genre by overloading it with disparate elements from other genres. The result, *Shoot the Piano Player*, is a constantly unpredictable tribute to the American "B" film, a psychological-comedy-thriller-love story, and remains TRUFFAUT's oddest work. Starring CHARLES AZNAVOUR and MARIE DUBOIS. (84 mins., b and w)

Plus: **PULL MY DAISY** (U.S.A., 1959) The first and most famous film to emerge from the group of New York-based "beat" poets of the 1950's. Full of lackadaisical warmth and humor, it stars ALLEN GINSBERG, GREGORY CORSO, PETER ORLOVSKY, and LARRY RIVERS, with narration by JACK KEROUAC. (29 mins., b and w)



THE CAT PEOPLE
(U.S.A., 1942)
DIABOLIQUE
(France, 1955)
Sunday, February 12

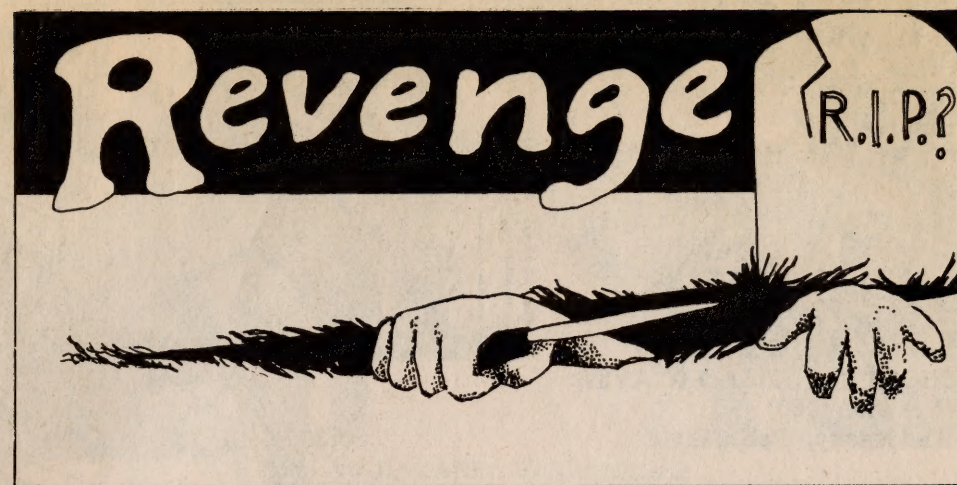
Two classics of psychological suspense and horror. *The Cat People*, the best of the melodramas produced by Val Lewton in the 1940's, stars SIMONE SIMON as a beautiful young woman who may have the power to transform herself into the murderous cat-creature that has been stalking Manhattan; a study in obsession and sexual repression, ominous and low-keyed, directed by JACQUES TOURNEUR. (73 mins., b and w)

Diabolique, directed by the late HENRI-GEORGES CLOUZOT, concerns a wife-and-mistress team (cont. on page 10)

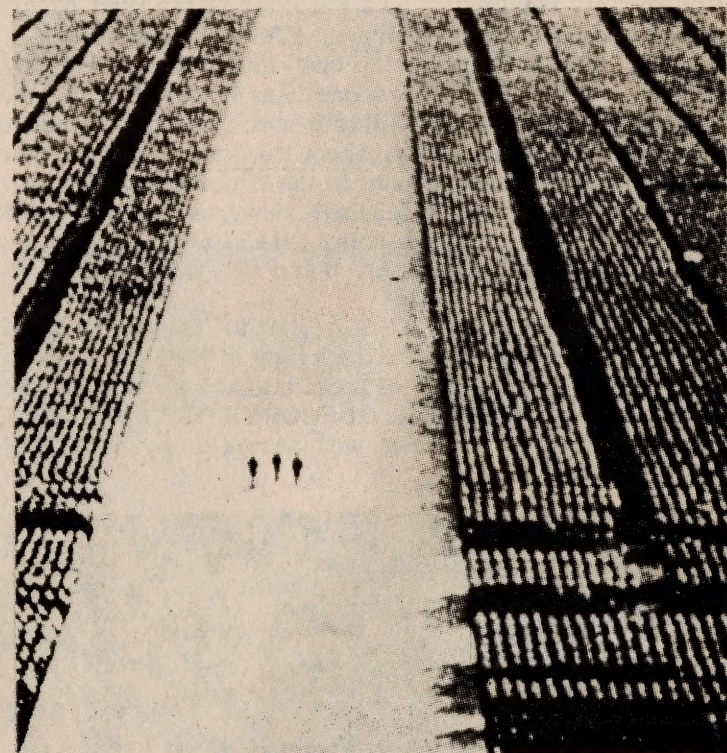


(contin. from page 9)
 who kill their shared abusive lover, and later gradually come to believe that he may have returned from the dead seeking revenge.
 "Filmmaking of breath-taking virtuosity"- ARTHUR KNIGHT. Starring SIMONE SIGNORET.
 (107 mins., b and w)

Two complete showings at
 3:30 and 8:00 pm



TRIUMPH OF THE WILL
 (Germany, 1934)
 Wednesday, February 15



3:30, 6:45, 9:15

LENI RIEFENSTAHL, ADOLF HITLER's official Directress of Film, made this outrageously fascist "documentary" of the Nazi rallies at Nuremburg in 1934. Triumph has been reviled as one of the most effective Nazi propaganda films ever made, and defended by those who feel that it is a cinematic masterpiece, transcending its admittedly repugnant politics into the realm of art. Starring perhaps the largest cast ever assembled. (110 mins., b and w)

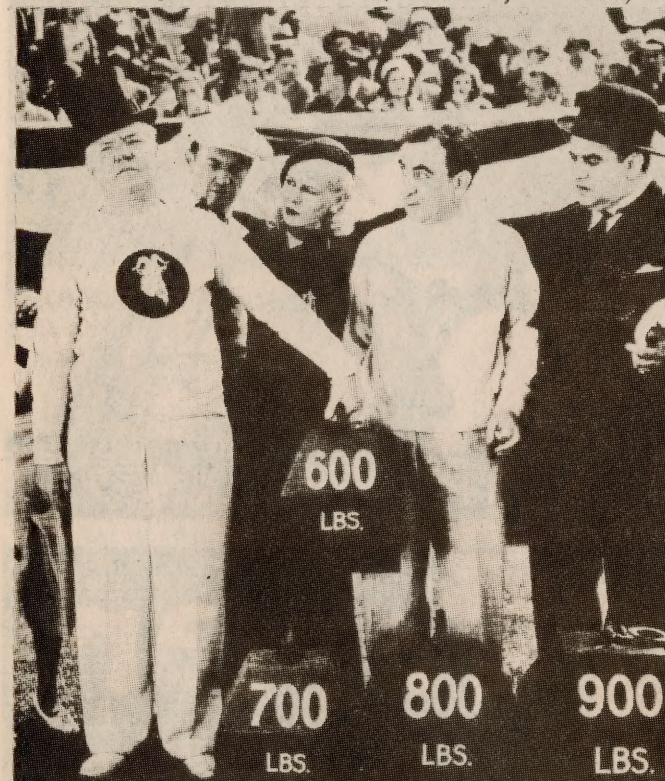


MILLION DOLLAR LEGS
 (U.S.A., 1932)
 PARIS QUI DORT
 (THE CRAZY RAY)
 (France, 1923)
 Saturday, February 18
 3:30, 6:45, 9:15

Klopstokia, a bankrupt and intrigue-ridden country where every male member of the populace is an athletic superman and every female is named Angela, attempts to restore its national prestige by winning all of the events in the upcoming Olympics... which won't occur if sexy spy Mata Machree has her way in sabotaging the team's virility! American dadaism in the pre-Hays Office Marx Bros. tradition, directed by EDDIE CLINE and starring W.C. FIELDS, JACK OAKIE, and BEN TURPIN. (65 mins., b and w)



In The Crazy Ray, a mad scientist invents a machine which, out of control, freezes time in Paris. A classic comedy full of wit and charm, and a precursor of the contemporary science fiction film. Directed by RENE CLAIR. (60 mins., b and w)





CELINE AND JULIE GO BOATING (PHANTOM LADIES OVER PARIS) (France, 1974)
Sunday, February 19

A librarian (DOMINIQUE LABOURIER) and a cabaret magician (JULIET BERTO) meet under decidedly mystical circumstances in a Paris park and embark on a wacky adventure in a haunted house peopled by castaways from a 1940's Hollywood melodrama. Celine and Julie is JACQUES (Paris Belongs to Us, The Nun) RIVETTE's wildly anarchic celebration of the magic of movie-making and movie-going, a Through the Looking Glass for film and fantasy lovers. "...the most important film made since Citizen Kane." - DAVID THOMSON.

We are proud to announce that we are showing Celine and Julie Go Boating directly after its New York and Boston premieres. (192 mins., color)

Shows at 3:30 and 8:00 pm only.

THE BITTER TEARS OF PETRA VON KANT
(West Germany, 1972)
Wednesday, February 22

The world of Petra Von Kant--the milieu of a lesbian fashion designer's one-room studio--is "a supremely stylized region where the rules of play, in decor as in passion, are dictated by the high-camp predilections of its decadent queen"*, where Petra, in the company of her willing slave Marlene, theorizes about life and love, as her involvement with young model Karin becomes increasingly dramatic and desperate. One of the most controversial films by the prolific young German filmmaker RAINER WERNER FASSBINDER, Petra met with violently antagonistic reaction by feminist groups upon its N. Y. C. premiere, and was vigorously defended by critic MOLLY HASKELL, author of From Reverence to Rape. (124 mins., color)

*Tom Milne



THE SPIRIT OF THE BEEHIVE
(Spain, 1973)
Sunday, February 26

6:45 and 9:15 only

Set in post-Civil War Spain, and containing strong suggestions of the supernatural, Spirit concerns a six-year-old girl who is mystified and, finally, traumatized by her viewing of JAMES WHALE's Frankenstein. Superbly photographed in rich and somber tones, Spirit was described in the New York Times as "The best Spanish film ever made...a work of great power and extraordinary beauty". The first film of 33-year-old VICTOR ERICE, starring ANA TORRENT (Cria!). (98 mins., color)

Plus: GUERNICA (France, 1948) - A powerful anti-war statement made through an in-depth study of PICASSO's painting based on the 1937 bombing of the Spanish town. By ALAIN (Night and Fog, Hiroshima Mon Amour) RESNAIS. (15 mins., color)



PUNISHMENT PARK
(U.S.A., 1971)
Sunday, March 5

3:30, 6:45, 9:15

Place: America. Time: The Near Future. With the escalation of war in Indo-China, as well as an upsurge of anti-government demonstrations and sabotage, President Nixon declares a "state of insurrection", and, under the McCarran Act of 1950, sets up detention camps across the nation to incarcerate and bring to trial the primarily young "sub- (cont.on page 14)

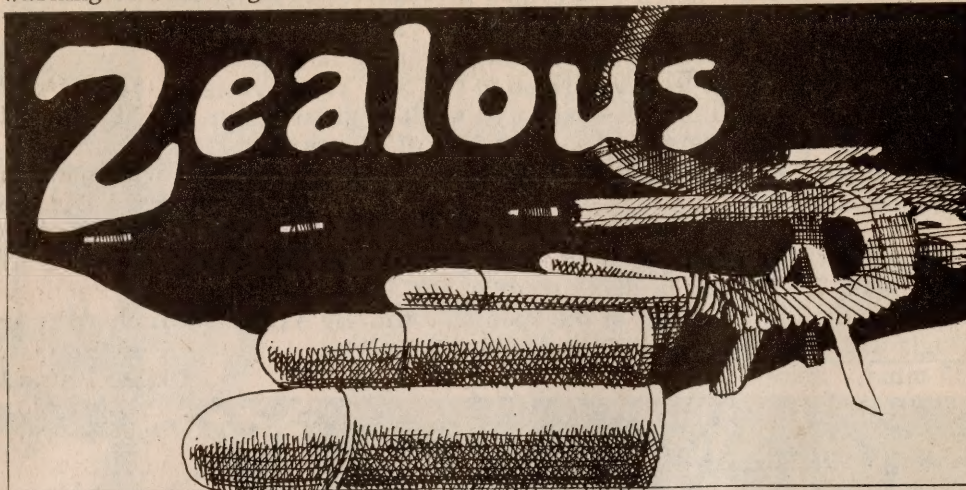


(cont. from page 13)

versives" on the grounds of conspiracy. When convicted the offenders are given the choice of serving stiff sentences in Federal prisons or undergoing a three-day ordeal in a "punishment park", the training grounds for green national guardsmen. In documentary style, this powerful and outraged film by PETER WATKINS (*The War Game*, *Edward Munch*) is a direct challenge to government repression, and an ominous warning of what might have been. (89 mins., color)

THE WILD BUNCH
(U.S.A., 1969)
Wednesday, March 8
3:30, 6:30, 9:30

Set in 1913, PECKINPAH's masterpiece is both brutal and poetic, a powerful allegory concerning the death of the romantic ideals of the old West with the encroachment of 20th century industrialization. Starring WILLIAM HOLDEN, ROBERT RYAN, and ERNEST BORGNINE as some of the aging badmen who come to the sad realization of their position in society as living anachronisms, and who choose to die in a blaze of quixotic glory after one last elaborate hold-up. We are proud to announce that we will be showing PECKINPAH's original version of the film, 8 minutes longer than the theatrical release prints which have thus far been available for viewing. (145 mins., color)



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All screenings in Spaulding Auditorium
Please note times of performances

A full subscription to the 26 film series costs \$8.00, \$6.00 for Dartmouth students. Limited subscriptions cost \$3.50 for two performances. Subscribers may purchase a guest admission for \$1.50. Single admissions are not sold. Subscriptions are available at the Hopkins Center Box Office at the beginning of the winter term, and at the lobby of Spaulding Auditorium one-half hour before every screening throughout the term.

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SHIRLEY
TEMPLE IN

THE LITTLE
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